Who is teaching this class?
Instructor: Leticia Lopez (please call me Tish!)
Office Hours: M/W 3:00-5:00 & by appointment
Office Room: R230-S
E-Mail: Tish.Lopez@bellevuecollege.edu
Text Msg: (206) 618-5928
AIM: LeticiaL

What are the course textbooks & materials?
- Approximately 10 children’s books (see the class blackboard or MyBC site for a complete list +
electronic copies of each work). I’ll cover how to acquire paperback versions of each text on the
first day of class.
- A binder with pockets for note-taking, journaling, and for storing your handouts,
homework, and writing assignments.
- Course supplies (pens, paper, stapler, 3-hole punch, disk or USB flash drive)
- Approximately $15 for making copies, printing and/or renting videos
- An e-mail account that you check on a daily basis
- A Blackboard Vista username and password (maybe. I’ll cover that on the first day of class!)

Be sure to bring your assigned readings and binder to every class!

What is this course about?
What is children’s literature? The question seems an easy one until you try to answer it. Does it consist
only of books written for children, such as Charlotte’s Web, Bartholomew and the Oobleck, The
Wonderful Wizard of Oz? If we define children’s literature in this way, we leave out many books that
were not originally written for children but since have become their province, such as Aesop’s Fables
or Grimm’s Fairy Tales. Perhaps children’s literature should be defined as books children read. But by that
definition, should we call classics of British literature frequently produced in editions for children such as
Gulliver’s Travels or Robinson Crusoe children’s literature?

The very difficulty of defining children’s literature with any precision leads us to two important facts
about it. The first is historical. Although children read books (and had books read to them) wherever
families read, books were not written specifically for children before the eighteenth century, when a
number of factors combined to motivate commercial publishing of books for children.

The second fact about children’s literature that the difficulty of defining it leads us to recognize is the
unique relationship it contains between author and audience. Children’s literature is the only type of
literature that is defined by its audience. American literature is not literature written for Americans but
by Americans; women's literature is not literature written for women but by women. However, children's
literature is written not by children but for children. And it is written by adults. These facts may seem so
obvious that they do not need stating. However, I think that this unique relationship between author and
audience that defines children’s literature shapes it in profound ways. Every children’s book contains,
either explicitly or implicitly, an idea of the child that the author is addressing. Thus literature written
for children tends to be about them as well, or, in many cases, about the child-self that the author
imagines.
In this course, we will read eight classic children's books written in the period between the 1860s and the first decade of the twentieth century, often called "The Golden Age of Children's Literature." We will also venture in modern day children's books by reading 1-2 classics-in-the-making. I hope that you will learn several things from this experience. You will have the opportunity to read—or in many cases, I am sure, re-read—these books in ways that will make you a better reader of any book. You will have the opportunity to write about the books in ways that will make you a better writer. And together we will explore the function that childhood had in these decades for the adult culture. The Victorians, in both England and American, produced so rich a body of children's literature because the idea of the child was so important to the culture. Through these books that address children, we will try to understand that idea.

Many of the books that we will read create a world elsewhere—a fantasy world separate from everyday social reality in which children play a unique role—Wonderland, Oz, Never-never-land, Treasure Island. In many ways these other worlds provide a way for the author to explore the space of childhood. As you read, pay attention to the characteristics of these other worlds—their societies, their rules, the powers that children have within them. What fantasy do they represent? How does that fantasy function for the child, and for the adult?

Although we are reading a specific body of literature in this course, I hope you will come away from it not just more knowledgeable about a set of children's books but a better reader in general. For the most part, we will concentrate upon the traditional elements of fictional analysis—plot, character, setting, style, narrative voice. I ask you to read carefully and be alert both to your responses as you read and to the elements of the text that create those responses.

What are the learning goals for this class?
At the end of this course, students should be able to, in both verbal and written form, demonstrate their ability to:

- Explain how an individual work reflects the characteristics of children's literature as a genre and support their explanation with examples from the reading and lectures.
- Compare the conventions of oral tales (fairy tales), traditional 19th-century children's literature, and contemporary children's literature, referring to plot, language, character, style, and audience expectations.
- Relate an individual work to its historical and cultural context, referring to perceptions of what a child is, how children develop and learn, the relationship between parents and children, the purpose of storytelling (e.g., didactic), social norms and expectations, as well as the economic and political forces and/or belief systems that may have shaped the ways these books were conceived and/or written.
- Compare and contrast works from different cultures and/or historical periods.
- Discuss a work from two or more different interpretive perspectives (e.g., psychological, socioeconomic).
- Read aloud and/or tell a story effectively

What is a hybrid course?
A hybrid course combine on-campus classroom sessions with computer-based learning. In our particular class, you will attend classes on campus two times a week and complete one hour of class work online (most often in the form of responding to discussion board posts and/or reviewing select websites online). Please note that all online work can be completed at a time that is convenient you (so long as you complete work before specified due dates of course!). The benefits of “going hybrid” include being able to complete your work from a location of your choice (such as a wifi-equipped coffee shop), saving on
gas, and having the opportunity for some face-to-face interaction with your faculty and fellow students on a weekly basis.

With this opportunity comes a few added requirements and responsibilities. Basic computer literacy is required; plus a good working knowledge of your computer and Internet Service Provider and browser, including your e-mail. You will need to learn simple course delivery software (Blackboard Vista) for this course. BC offers tutorials and lab assistance for its students as well as computer labs equipped with PCs and MACs. For more information and/or free technical support, please visit: http://ac.bcc.ctc.edu.

Last but not least, all students registered for classes at Bellevue College are entitled to a network and e-mail account. Your student network account can be used to access your student e-mail, log in to computers in labs and classrooms, connect to the BC wireless network and log in to MyBC. To create your account, go to: http://bellevuecollege.edu/sam.

What is the anticipated workload?

Acquiring a more nuanced understanding of children’s literature requires working simultaneously on different skills in different ways. This course combines several different activities and exercises to teach, improve, and illuminate the reading, thinking, and writing process. This course will include the following:

Class Participation: A classroom is a community. Both classroom and community provide support, safety, shared resources, conversation, and interaction. All students are expected to come to class prepared with readings and work done and to engage in the discussion and activities. Participation is important and you are encouraged to ask questions, create conversation, and respect one another.

Reading Assignments: Each week we will read one of the books on our reading list, in the order they are listed. You may also be asked to read a critical essay on each text as well.

Reading Quizzes: To verify that you are reading each of the assigned texts, I will be conducting an insanely easy reading quiz for each work. So long as you read each book, you should have no problem earning 100% on each quiz.

Writing Assignments: During the course, I will ask you to write about a page on each book. These assignments will either take the form of reading response assignment. I may also ask you to write two longer papers, each about 5-7 pages in length. If I do, one will be due at the end of the sixth week; the other at the end of the course. If I don’t, I will replace the papers with a midterm and final exam that will be comprised of quote identification questions, discussing the significance of select quotes, and 2-4 short and long response questions.

Class Discussion Board: For the hybrid portion of our class, I will be posting questions on the class discussion board each week. Please use the message board to respond to the readings and the posted discussion questions, opening up a dialogue with your classmates and your instructor. You should respond to the message board at least once or twice a week, but feel free to post your questions or ideas more often if you’d like.

Conferences: This course requires that you meet with me individually at least once during the quarter to discuss your papers and your progress. Conferences give you the opportunity to get individual feedback and to express any concerns or questions or suggestions. The first conference is mandatory and if missed will affect your class participation and must be made up.
What is the attendance & tardiness policy?

100% attendance is strongly recommended. If you miss a class, you miss the explanation of an assignment or reading, the clarification of a particular theme or concept, an in-class exercise, and overall, the class as a learning community. Because we only spend four hours a week in a physical classroom, each class will cover a significant amount of material. It is in your best interests to come to class.

Chronic or conspicuous attendance problems will negatively affect your class participation grade. For each unexcused absence, absentees will be penalized 5 points. Please note that the BC’s Arts & Humanities Division’s policy regarding absenteeism stipulates that any student missing more than twenty percent of total class time for a course may receive an “F” grade for the course. Since this class meets 2 days a week for a total of 20 meetings, any student with four unexcused absences will automatically receive a failing grade.

Tardiness: You are expected to be in class on time. Class will start immediately at the appointed time. In the first minutes of class I may make important announcements, establish the agenda for the class meeting, begin immediately with an important lesson, start screening a film, or field questions. If you come in after I start class, even by only a few minutes, you are late and I will mark you as such. Any student who is less than 10 minutes late will be penalized 2.5 points. Furthermore, any student who is asked to leave class due to disruptive behavior and/or not coming to class prepared will be considered absent and lose all attendance points for that day. Students with perfect attendance and punctuality, however, will have their overall grade raised by 10 points at the end of the quarter.

If you know you are going to miss class, please let me know ahead of time (via email), provide any pertinent documentation, and we will make any necessary arrangements. And when you do miss class, always find another student to get class notes and see me in order to make up missed work in a timely manner. If you miss a great deal of the quarter, you are strongly recommended to take the course during a quarter in which you can more easily attend class.

What do I need to get an ‘A’ in this class?

Your grade should not be the sole exigence or motivation for this class. It is my hope that you walk away from English 223 with something more. Find some pleasure and some knowledge from this class (or any class really) and success is usually not far behind. With that in mind, your grade will be a reflection of improvement, engagement, and effort. Your grade is made up of four parts (points subject to change):

- Participation & Preparation.................................................................................200 points
- Homework & Small Group Assignments .............................................................300 points
- Reading Quizzes...............................................................................................100 points
- Major Papers (including rough drafts and conferences).................................400 points

At the end of the quarter, I will convert your points into a percentage by dividing the total amount of points you earned by the total amount of points possible for the course. The percentage you earn will then be assigned a letter grade based on the grading scale below:

- 100-93% = A
- 90-92% = A-
- 89-87% = B+
- 86-83% = B
- 82-80% = B-
- 79-77% = C+
- 76-73% = C
- 72-70% = C-
- 69-67% = D+
- 66-63% = D
- 62-60% = D-
- 59%— = F
Evaluation Rubrics

Evaluation rubrics are assessment tools used to measure students' work. They are scoring guides that seeks to evaluate a student's performance based on the sum of a full range of criteria rather than a single numerical score. Rubrics are wonderful because they help articulate my expectations, they allow you to think about the criteria on which you will be judged, and they give you an opportunity to rate your own work prior to submitting it for a grade. For this class, I have provided the following rubrics on the course blackboard:

- Participation & Preparation Rubric
- Homework Rubric
- Major Paper Rubric

In general, the focus of each rubric will be on how well you meet the goals of the assignment or task at hand. In most cases, I will also take into consideration your work based on your progress and improvement over time. Practice makes perfect, after all. Over the course of the quarter, assignments will receive feedback and comments that will identify what you are doing well and what still needs improvement.

Lastly, it should be noted that it takes time for me to critique all of your work in depth. Please allow 1-2 weeks for me to return work you submit for this course (though in most cases, your work will be returned much quicker). If you miss class on a day that I return homework, it is your responsibility to ask for the graded homework in question.

Can I turn in an assignment late?

Since homework and essays form the basis of in-class activities or conferences, I will not accept late homework or essays for full credit. All work assigned is due at the beginning of class unless otherwise specified; work submitted after the first five minutes of class will be considered late. Failure to submit work on time will result in a 25% deduction per day late, including weekends and holidays. I will make exceptions to the lateness policy only in cases of documented/excused illness or family emergency.

Technology glitches or lost e-mails do not constitute valid excuses for lateness. To avoid computer problems, you should save frequently while working, and you should back up work saved to a hard drive, floppy disk and/or flash drive. You may even want to take the precaution of e-mailing your homework or paper to yourself as an attachment at least a couple of times during the drafting process and certainly BEFORE you exit the document for the last time and leave the computer lab, your friend’s computer, or even your own computer. This way, even if you lose your disc or your paper gets mysteriously erased, you still have a copy in your e-mail files. Also, if you use a word processing program other than Microsoft Word, make sure to save in Rich Text format to avoid file conversion problems. Last but not least, if you need to e-mail me something, send the document from multiple accounts and/or resend it before the due date if I don’t verify I received the document in a timely manner.

In summation, you can submit work late but there are heavy penalties involved so I don’t recommend you do so.

Where can I find help?

My office and office hours are listed at the front of the course policies. I am available during that time and by appointment to help you. I encourage you to come see early in the quarter even if it is just to talk about the class, about the assignments, or about school in general. I may ask you to meet with me when I think a conference would be useful. My office is located on the second floor of building R, room 230S. See http://www.bellevuecollege.edu/about/around/directions/maps/main-office.asp.
I am also available electronically by email, course discussion board, via AOL Instant Messenger (AIM nickname: LeticiaL), and text message. I will do my best to answer your emails and board posts, usually within twenty-four hours. Furthermore, when time permits, I will supplement my office hours with virtual hours via instant messenger; if I am logged in, you are more than welcome to chat or ask questions. Please, when you initiate an IM conversation, identify yourself to me and be patient because my responses may not be immediate.

You can find additional writing help at the Academic Success Center (http://www.bellevuecollege.edu/academicsuccess/). There, you will find FREE assistance to help you successfully complete your work for this course. In addition to workshops, you can also sign up to work with a tutor one-on-one to help you through all stages of the writing process—from understanding your assignment, to outlining, to the revision and refinement stages of paper writing process. Please visit the website listed above for more information.

Accommodations
The Disability Resource Center serves students with a wide array of learning challenges and disabilities. If you are a student who has a disability or learning challenge for which you have documentation or have seen someone for treatment and if you feel you may need accommodations in order to be successful in college, please contact us as soon as possible.

If you are a person who requires assistance in case of an emergency situation, such as a fire, earthquake, etc, please meet with your individual instructors to develop a safety plan within the first week of the quarter.

The DRC office is located in B 132 or you can call our reception desk at 425.564.2498. Deaf students can reach us by video phone at 425-440-2025 or by TTY at 425-564-4110. Please visit our website for application information into our program and other helpful links at www.bellevuecollege.edu/drc

Statement of Inclusion
Bellevue College is committed to maintaining an environment in which every member of the campus community feels welcome to participate in the life of the college, free from harassment and discrimination. We value our different backgrounds at Bellevue College, and students, faculty, staff members, and administrators are to treat one another with dignity and respect. http://bellevuecollege.edu/about/goals/inclusion.asp

Student Code of Conduct
Cheating, stealing and plagiarizing (using the ideas or words of another as one’s own without crediting the source) and inappropriate/disruptive classroom behavior are violations of the Student Code of Conduct at Bellevue College. Examples of unacceptable behavior include, but are not limited to: talking out of turn, arriving late or leaving early without a valid reason, allowing cell phones/pagers to ring, texting, and inappropriate behavior toward the instructor or classmates. The instructor can refer any violation of the Student Code of Conduct to the Vice President of Student Services for possible probation or suspension from Bellevue College. Specific student rights, responsibilities and appeal procedures are listed in the Student Code of Conduct, available in the office of the Vice President of Student Services. The Student Code, Policy 2050, in its entirety is located at: http://bellevuecollege.edu/policies/2/2050_Student_Code.asp.

I also expect you to read and understand the Arts & Humanities Division “Student Procedures and Expectations” site for additional department-specific mandates. For more information, please visit: http://www.bellevuecollege.edu/artshum/policy.html.
In terms of plagiarism, if you have any doubt about how to cite or acknowledge another’s writing, please talk to me. It is always better to be safe than sorry. As a matter of policy, any student found to have plagiarized any piece of writing in this class will automatically receive an “F” without the possibility of make-up. The Dean of Student Services will also be notified of such conduct, and repetition of the behavior will result in serious disciplinary action (for example, I may recommend that the offender fail the course for a second offense or that the student be expelled from BC if the situation warrants it). Please see http://www.bellevuecollege.edu/artshum/policy.html for more information.

I’d rather not even have to mention plagiarism—I don’t think you come into this class intending to cheat—but I also know that, for many students, the pressures to succeed can lead people to make bad choices. And I want to assure you that plagiarism is about the worst choice you can make. Please note that I will investigate any suspicious papers thoroughly and follow through with discipline according to school policy. I know these days it’s easy to find a paper on the web. It’s just as easy for me to check and see if that’s where you found it. We will cover MLA citation practices so that you will be able to properly distinguish between your own and others’ ideas in your work. *Play it smart, don't plagiarize!*

**My Responsibilities**

My main goal this quarter is to facilitate a class that is both interesting and useful to you. I want to be open to your opinions about the direction of the class and am willing to make changes if it will benefit our classroom community. I will always be willing to hear your concerns about the course, and will work to incorporate your suggestions if it is at all possible. As long as you are willing to keep communicating with me, I’ll do my best to be available to you.

I am available to meet if you would like to talk about a paper revision, a class concern, or even just to chat. One thing I like about this job is getting to develop relationships with my students. If you cannot see me after class, please schedule an appointment with me. I am flexible. I only ask that you respect my time and follow through with appointments. You can also contact me through e-mail or by phone with specific questions if you can’t find the answers elsewhere.

Ursula K. LeGuin writes that “[i]t is good to have an end to journey towards, but it is the journey that matters, in the end.” I hope that our class proves her right. I am looking forward to getting to know each of you and seeing where this journey takes us.

**Concerns & Complaints**

If you have any concerns about the course or my engagement with the class, please see me about these concerns as soon as possible. If you are not comfortable talking with me or not satisfied with the response you receive, you may contact the following individual:

*Maggie Harada, English Department Chair*
*(425) 564-2064 or mharada@bellevuecollege.edu*
Anticipated Course Schedule
(subject to change!)

WEEK 1: Introduction
The history of children's literature; the fusion of morality and entertainment; the fairy tale.

WEEK 2: Lewis Carroll's Alice's Adventures in Wonderland
The double audience: the fantasy of the adult and the story of the child; knowledge and identity; body changes, eating, and metamorphosis; Carollinian satire.

WEEK 3: James Barrie's Peter Pan
Ambivalence about growing up and mother-longing; gender roles; the tyranny of time and mortality; the impossibility of escapist fantasies.

WEEK 4: L. Frank Baum's The Wonderful Wizard of Oz
American values; satire of consumerism and the American landscape; the common man and the power of the community versus the Big City.

WEEK 5: Frances Hodgson's The Secret Garden
Children and nature; mother-longing, illness, and families/houses in ruins; adult versus child secrets; social class and the affirmation of patriarchy.
First 5-7 page paper due or midterm exam.

WEEK 6: Louisa May Alcott's Little Women
Communities of women and the values of domesticity; resistance to gender roles; the conflict between womanhood and artistic freedom.

WEEK 7: Kenneth Grahame's The Wind in the Willows
Home versus freedom; pastoral nature versus industrialization/automatization; sexual imagery in an all-male animal kingdom; social class and the initiation of Toad into the community.

WEEK 8: Rudyard Kipling's The Jungle Books
Child 'savagery' versus civilization; identity, species, and the racism of British imperialism; the law of the jungle, survival of the fittest, and brotherhood.

WEEK 9-10: JK Rowling's Harry Potter and Maurice Sendak's Where the Wild Things Are
Second 8-10 page paper due or final exam.

Verification Form
I verify I read that attached syllabus and am aware of the provisions specified.

___________________________________________________________________
Full Name (Please Print)
___________________________________________________________________
Signature

Please fill out and return this form at the beginning of the next class session. Worth 5 points.